



# EL GORRÉN

(EL RENGO)

TANGO MILONGA

POR

Alfonso Julio Diez Jones



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(EL RENGO)

TANGO MILONGA

por Alfonso Julio Diez Jones

PIANO

*p*

*Ral*

*len*

*tan*

*do*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. A dynamic marking *f* (forte) is present in the middle of the system.

Second system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff has a melodic line with a wavy line indicating a trill or tremolo. The bass staff has a harmonic accompaniment. A dynamic marking *f* is present. The system concludes with the word *FIN* in the right margin.

Third system of musical notation, marked *TRIO* on the left. It features a treble and bass staff in 2/4 time. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment with chords. A dynamic marking *pp* (pianissimo) is present.

Fourth system of musical notation, continuing the Trio section. It features a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment with chords. A dynamic marking *p* (piano) is present.

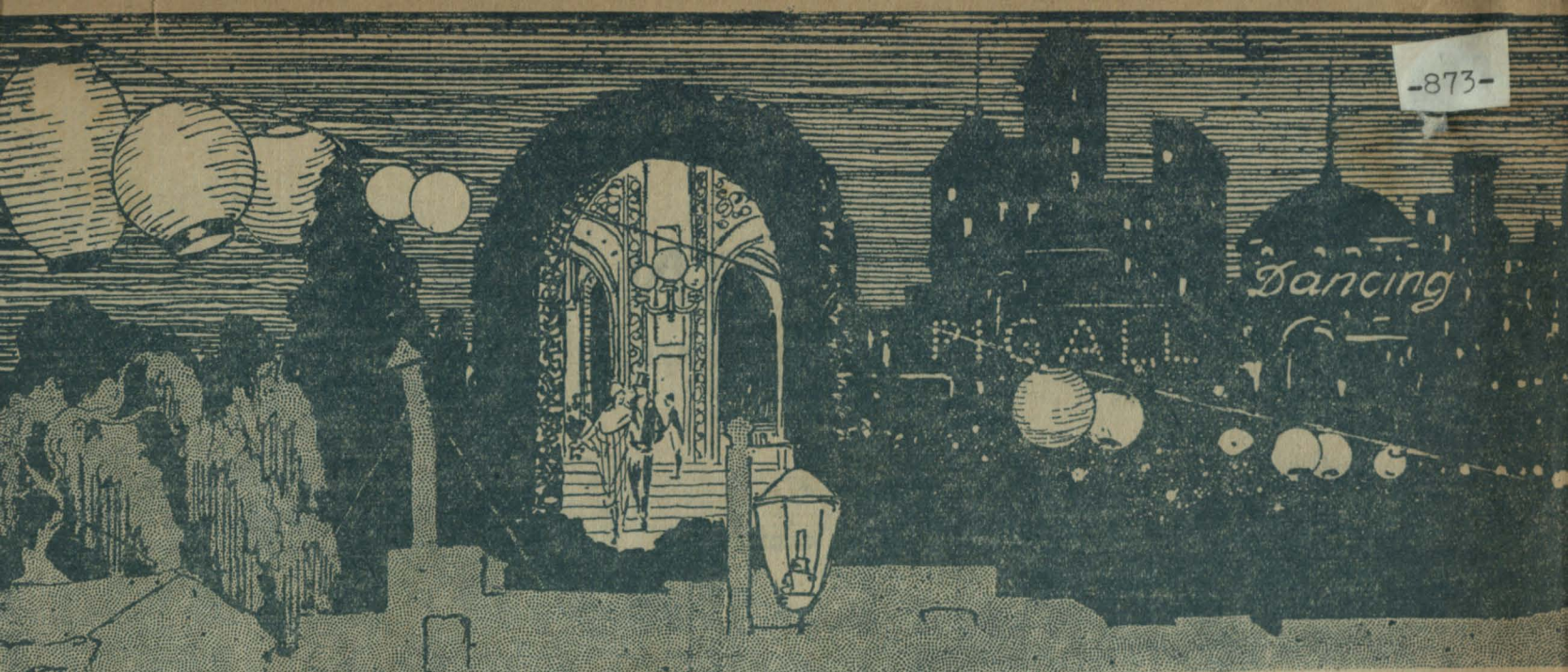
Fifth system of musical notation, continuing the Trio section. It features a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment with chords. A dynamic marking *p* (piano) is present.

Sixth system of musical notation, concluding the Trio section. It features a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment with chords. A dynamic marking *p* (piano) is present. The system concludes with the word *D. C.* (Da Capo) in the right margin.









# EL MAGNATE

Tango Canción

LETRA DE

Luis Rubinstein

MÚSICA DE

PELLE-RUSSO

Premio Accésit en el 2.º Concurso de Tangos del Disco Doble Nacional, realizado en Montevideo, bajo la dirección del popular compositor Francisco Canaro.



EDITORIAL ARGENTINA  
HECTOR N. PIROVANO  
Pasco 1440 — Buenos Aires  
(República Argentina)

Compre **En mi rancho hay una flor**, ranchera de Luis Teisseire



# EL MAGNATE

## TANGO CANCION

LETRA DE: LUIS RUBISTEIN

MÚSICA DE: PELLE-RUSSO

Piano

Para seguir

Para Fin

¿Vocé quiere? maxixe de Giffuni

Tangos premi  
do Gran Conci  
DISCO NACI  
por el Editoria  
nio Meliante.

Rambla  
MOD

ESTAMPA I  
de L.

CARTON  
de E.

AQUELL  
de A.

STUD «E  
de J.

CANTA  
de J.

CA  
de M.

G  
de F.

EL M  
de

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—Para pedido  
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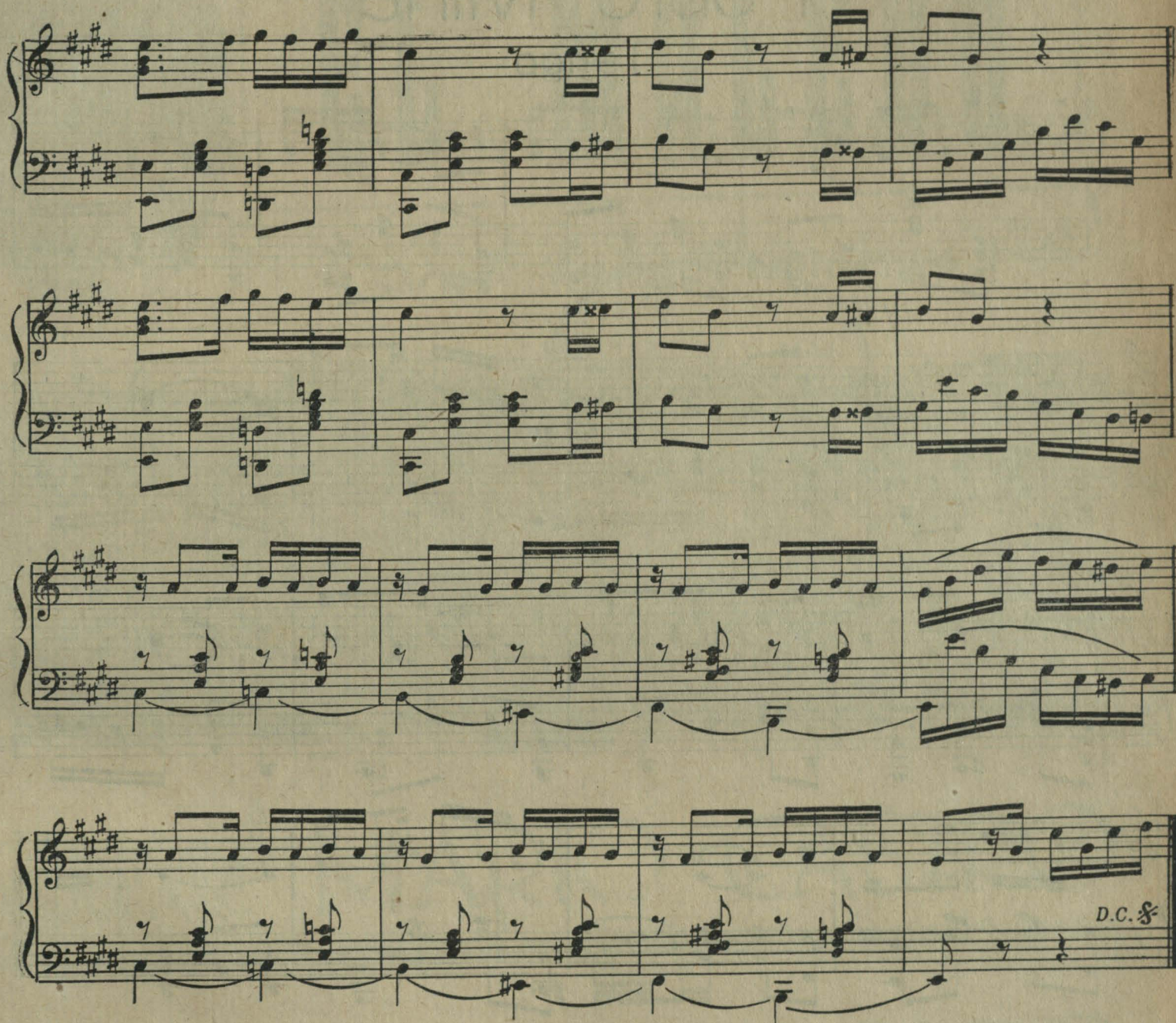
Hállanse en  
casas

En la Capita  
HECTOR  
Pas

En Montevide  
ANTONI  
Rambl



# Yo soy un tipo bién, tango de Piria



## 1.ª Parte

Hoy vuelvo a recordar mi vida de aventuras  
Y siento sollozar de pena el corazón;  
Tristeza del ayer...! la vida fué tan dura  
Que sólo me dejó miseria y decepción!  
Mujeres y placer, riqueza y alegría,  
Lujosa garzonier, ¡de todo tuve yo!...  
Fuí el rey de los salones... mi reinado duró un día...  
Pues todo fué un ensueño que al soplar se derrumbó.

## 2.ª Parte

Fuí magnate sin saber  
Que eso sólo duraría  
Lo que dura un gran placer  
Que al final trae agonía,

Y la cruel desilusión  
Me hizo comprender  
Que todo era ficción.  
Y la que fuera mi amor  
No quiso verme más  
Cuando mi ruina vió.

## 1.ª Bis

Ya nada me quedó, se fueron con mi oro  
Los amigos que ayer fingieron amistad,  
¡Pensar que repartí con ellos mi tesoro  
Y ahora que caí me pagan con maldad!  
Feliz magnate fuí y hoy soy un amargado...  
¡Qué cara me costó la copa del placer!  
Estoy enfermo y nadie de mi penase hizo aliado  
¡El cielo me castiga a vivir y padecer!...

# A Oscuras, tango de Sureda



# Pobre Mina

## Tango

The musical score is written for Piano and Violin. The Piano part is in 2/4 time, with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and features a series of chords and single notes. The Violin part is in 2/4 time, with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The score is divided into five systems, each with a Piano and Violin part. The Piano part is marked with *p* and *f* dynamics. The Violin part is marked with *f* and *p* dynamics. The score is written in a standard musical notation with a treble and bass clef for the Piano and a treble clef for the Violin.

**PAJARO AZUL** se titula el tango fantasía con armonía y variación con orquesta, que actualmente apasiona a nuestros músicos populares y a quienes su autor el conocido compositor FRANCISCO CANARO ha pedido opinión sobre esta innovación las que serán publicadas al dorso de dicha obra para que el público las conozca. No deje de adquirir este tango, tóquelo y forme usted también su juicio sobre esta nueva forma de nuestra danza nacional "EL TANGO".



A Carlos Muñoz, el amigo cordial, con amistad sincera, dedicamos.

# EL MALEVO

Gran Tango Milonga



Letra de *Amado* MARIO CASTRO

Música de JULIO DE CARO

Estrenado con gran éxito en los bailes de Carnaval de 1928, en los Teatros  
"Opera" y "San Martín" por la afamada Orq. Típica de JULIO DE CARO.





Exitol Copacabana, tango con letra de Penadés - De Caro

A CARLOS RAUL MUÑOZ, el amigo cordial, con amistad sincera dedicamos.

# EL MALEVO

GRAN TANGO MILONGA

Letra de MARIO CASTRO

Música de JULIO DE CARO

Piano.

Handwritten notes: *No Menor*, *A*, *Qte*, *mi*

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble clef starts with a quarter rest, followed by eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and moving lines. Handwritten notes below the staff include "No Menor", "A", "Qte", and "mi".

Handwritten notes: *SOL mayor*, *A*, *Qte mi*, *mi*

The second system of musical notation. It continues the piano accompaniment with similar melodic and harmonic patterns. Handwritten notes below the staff include "SOL mayor", "A", "Qte mi", and "mi".

Handwritten notes: *mi*, *A*, *Qte*, *mi*

The third system of musical notation. It continues the piano accompaniment. Handwritten notes below the staff include "mi", "A", "Qte", and "mi".

Handwritten notes: *SOL*

The fourth system of musical notation, which concludes the piano accompaniment on this page. It features a final cadence with a key signature change to three sharps (F#, C#, G#). Handwritten notes below the staff include "SOL".

Bandolero, Paso doble de Melina - Penadés



# Gran éxito! Corazón herido, de Francisco De Caro

Handwritten notes and markings in the score include: *Mi Mayor*, *Dte*, *mi*, *Tutti.*, *D. FA#*, *Dte mi*, *p*, *mi*, *D. FA#*, *D. mi*, and *mi*.

Nota: Primeros 8 compases de la 2a. parte en ambas manos para bandoneón.

## EL MALEVO

II

Sos un malevo sin lengue,  
sin pinta ni compadrada,  
sin melena recortada  
sin milonga y sin canyengue.  
Al elemento bacán,  
batiste el reo chamuyo,  
¡Lindo parlamento el tuyo,  
pa volcarlo en un gotán!

Entre guapos de acción, copaste la cabán;  
te sobra corazón, sos un orre pour-sang.  
Perdoná el berretín, hermano, qué querés,  
me ha dado el ventolín de batir que valés.  
Lo tengo de decir: muñeca pa tallar  
y labia pa engrupir nunca te va' faltar.  
Porque sos el mejor reo de la ciudad,  
canchero, arrastrador; te sobra autoridad!

No deje de escuchar el hermoso Shimmy, Niñas Modernas,  
beltra y música de Melina-Rubio Penadés



Tres grandes éxitos

de

tres grandes autores

*Primer Amor*

Tango Canción de Julio De Caro

*Berretin*

Tango de Pedro Blanco Laurenz

*Corazón Herido*

Tango de Francisco De Caro

No deje de adquirirlos

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Unico Editor Autorizado:

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Florida 370

—

C. Pellegrini 491

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# EL MONAGUILLO



TANG  
MILON

PARA

PIAN

# VICTOR J. ROYS



# EL MONAGUILLO

## TANGO MILONGA

VICTOR J. TROYSI

Introd. 8.

PIANO

Pedal

*p*

*sobre faders*

The introduction consists of two systems of piano music. The first system is marked 'Introd. 8.' and 'PIANO'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is characterized by wide intervals and a slow, deliberate pace. The bass staff provides a harmonic accompaniment. A 'Pedal' marking is present under the first measure. The second system continues the introduction, marked with a repeat sign and a 'p' dynamic. It includes a 'sobre faders' marking and a rhythmic pattern of eighth notes in the bass staff.

*pp*

The first system of the main body of the piece is marked with a piano-piano (*pp*) dynamic. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of the main body of the piece continues the melody and accompaniment from the first system. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The third system of the main body of the piece continues the melody and accompaniment from the previous systems. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The system ends with a 'FIN' marking.

The fourth system of the main body of the piece continues the melody and accompaniment from the previous systems. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.



First system of musical notation, piano part. Treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests.

Second system of musical notation, piano part. Treble and bass staves. The system includes first and second endings, indicated by '1.' and '2.' above the staff. The first ending leads back to an earlier section, and the second ending concludes the system.

TRIO  
p  
Third system of musical notation, Trio section. Treble and bass staves. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The music is marked with a piano (*p*) dynamic. The section features complex rhythmic patterns and triplets.

Fourth system of musical notation, piano part. Treble and bass staves. The music continues with complex rhythmic patterns and triplets, maintaining the two-sharp key signature and 2/4 time signature.

Fifth system of musical notation, piano part. Treble and bass staves. The music continues with complex rhythmic patterns and triplets, maintaining the two-sharp key signature and 2/4 time signature.

Sixth system of musical notation, piano part. Treble and bass staves. The music concludes with a final chord and a double bar line.

D. C. Shasta FIN  
e poi Coda

CODA  
Pedal  
Coda section of musical notation. Treble and bass staves. The section is marked with a Coda symbol and a Pedal instruction. It features a final chord and a double bar line.







# EL OLIVO

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## TANGO

PARA PIANO Y CANTO



Letra de N. CABRAL

Música de A. SCATASSO Y J. VIVAS



Dedicado a la primera Atriz Sara Nuvolone, sinceramente

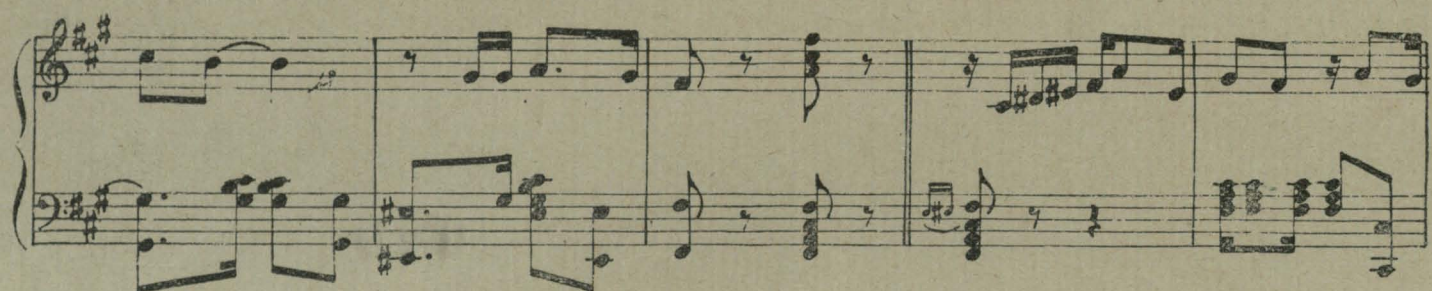
# El Olivo

TANGO

Para Piano y Canto

Letra de N CABRAL

Música de A. Scatasso y J. Vivas.









## EL OLIVO

### Tango

Allá junto a la ribera  
Un tano alegre vivía,  
Laburando noche y día  
Junto con la compañera.

Y del riachuelo al rumor  
Y arrulaos por sus murmullos  
Eran felices los grullos...  
Engrupidos en su amor.

### Estribillo

Y dicen las comadres  
Paseando junto al río  
Los cosas se fugaron  
"Sul piccolo navío".

Mas como no volvieron  
Y el tiempo transcurrió,  
Las gentes le dijeron...  
El piccolo se hundió.

### Estribillo

Bodegón risueño  
Que en lejano día,  
Ebrio de alegría  
Llenó una caución,  
Hasta que la suerte  
Cambió su destino  
Y entre sangre y vino  
Lloró un corazón, -

Porque un cusifai cabrero  
Que a la tana se afilaba  
De tierno la trabajaba  
Con el cuento del te quiero.

Y como el hombre era vivo  
Y ella joven y coqueta  
Una noche la trompeta  
El Olivo le fajó.





# EL PÉRTIGO

1<sup>er</sup> TANGO — MILONGA

PARA PIANO POR

LUIS RICCARDI



# EL PÉRTIGO

1er. Tango Milonga

por LUIS RICCARDI

PIANO

LENTO

*p* *mf* *dimin* *p* *mf* FINE

This system is the first of the piece, marked 'PIANO' and 'LENTO'. It consists of two staves in 2/4 time. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *dimin* (diminuendo). The system concludes with a 'FINE' marking.

TEMPO DI TANGO

*mf* *cresc.*

The second system is marked 'TEMPO DI TANGO'. It continues the melody and accompaniment from the first system. The tempo is noticeably faster. The right hand has more active eighth-note patterns, and the left hand features more complex chordal textures. A *cresc.* (crescendo) marking is present towards the end of the system.

*f* *mf*

The third system continues the tango tempo. The right hand melody is more intricate, with many beamed sixteenth notes. The left hand accompaniment consists of steady eighth-note chords. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

*f* 1<sup>a</sup> 2<sup>a</sup> *f*

The fourth system includes first and second endings. The first ending is marked with a '1<sup>a</sup>' and the second with a '2<sup>a</sup>'. Both endings lead back to an earlier part of the piece. The right hand features rapid sixteenth-note runs. The system ends with a *f* (forte) dynamic.

*mf* *ff* *mf*

The fifth system is the final one on the page. It continues the energetic tango tempo. The right hand has a series of rapid sixteenth-note passages. The left hand provides a strong harmonic foundation with chords. Dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *mf* (mezzo-forte).



Violin

ff p pp

1<sup>a</sup> 2<sup>a</sup>

p pp

1<sup>a</sup> 2<sup>a</sup>

cresc. f

TRIO f e ben marcato

1<sup>a</sup> 2<sup>a</sup> D. C. al  $\frac{8}{8}$  Per FINE D. C. tutto







Con afecto de hombres a un hombre ERNESTO PONZIO, uno de los primeros propulsores del tango genuino



El más ruidoso éxito de la temporada 1929 Ejecutado por las mejores orquestas en todas las radios, cines, etc.



EDITORIAL  
JULIO KORN  
PROPAGANDA

# EL PIBE ERNESTO

## Tango Canción

LETRA DE

Dante A. Linyera

MUSICA DE

Cirilo Allende

QUEDA HECHO EL DEPOSITO DE LEY

Ediciones Musicales

**JULIO KORN**

DERECHOS RESERVADOS

CORRIENTES 931

BUENOS AIRES



Apareció el gran tango canción "Sueños de Amor", del popular

# El Pibe Ernesto

TANGO



Editorial JULIO KORN

Letra de DANTE A. LINYERA.

Música de CIRILO ALLENDE.



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TODOS  
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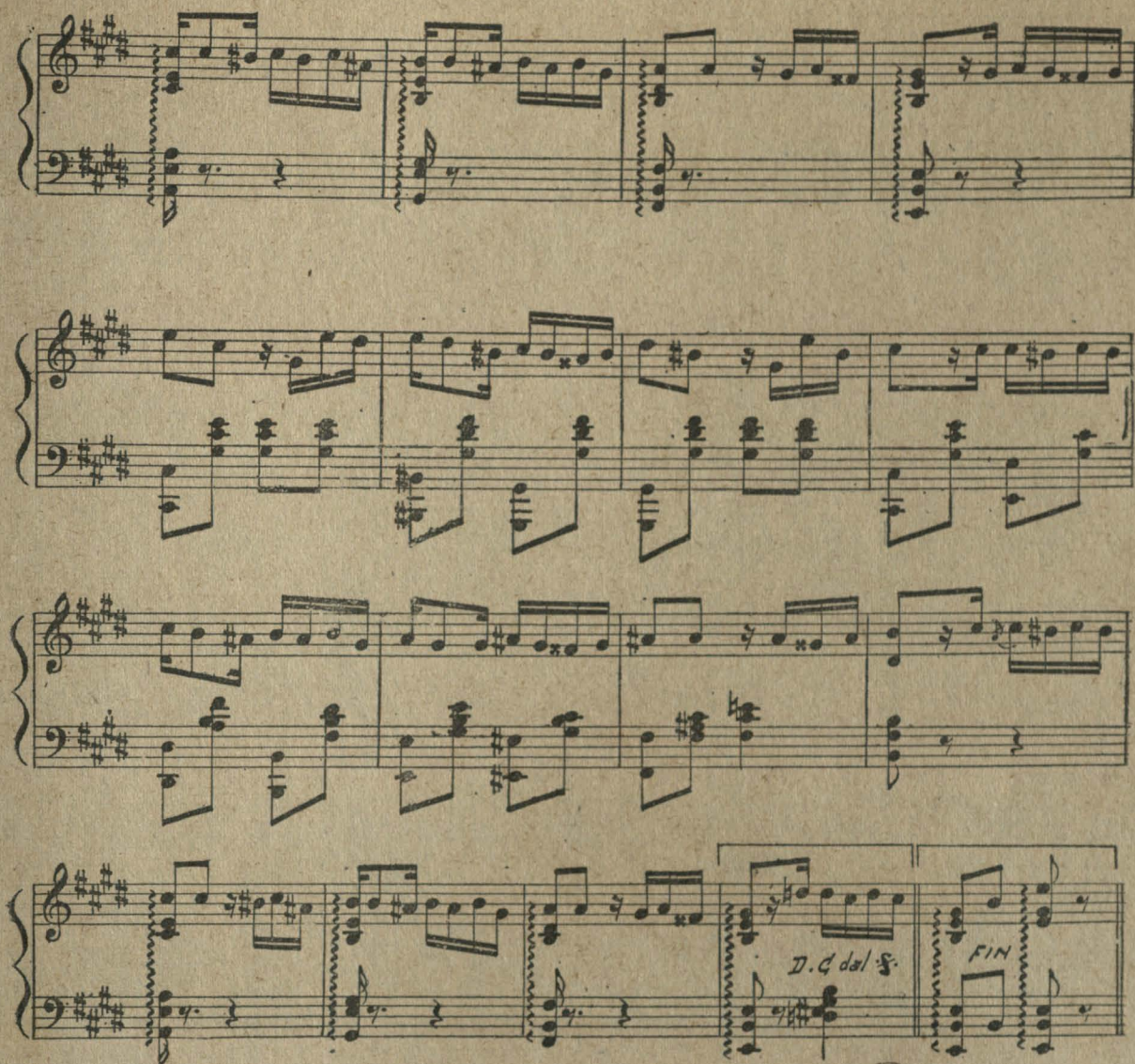
LA MEJOR  
DE CANC  
POPUL

PRECIO

En el Uruguay

¡COLOSAL! De NICOLAS VERONA, acaba de aparecer un nuevo vals.





1a. parte

Su alma é macho sin vueltas, ancha é corage  
se machacó en el yunque del entrevero;  
fué luz de inteligencia p'al malevaje  
p'al corazón fayuto: puño de acero.  
Clavó sus ojos hechos pa mirar hondo  
de frente, a las tragedias del egoísmo  
é hizo cátedra santa del bajo fondo  
lavando muchas vidas con su optimismo.

Calá... Don Juan  
y estas almas de lengue  
Aura formando un lazo  
Te baten bravo pibe  
Por fin estás  
De nuevo entre nosotros  
Venga un abrazo  
Vos sos el amigazo  
Del arrabal.

2a. parte

Pibe Ernesto: hoy es tuyo  
El corazn canyengue  
Del arrabal que vive  
Por tu gotán  
Los taitas y las minas  
Van de chamuyo  
Cantando con orguyo

1a. parte (bis)

Sus gotanes con crechas por que son machos  
como esos taitas que antes sobre la frente  
La llevaban erguidos como quebrachos  
Son la historia maleva del siglo veinte  
Por que en ellos el ruido de los disturbios  
y el drama de los hombres nobles, derechos  
Esta escrito con alma de los suburbios  
En las páginas rotas de nuestros pechos





# Exito sin precedentes

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## SUEÑO DE AMOR

TANGO CANCION

Editorial: JULIO KORN

Letra de: DANTE A. LINYERA

Música de: OSVALDO FRESEDO

PIANO

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The time signature is 2/4. The key signature is one flat (B-flat). The score begins with a piano (PIANO) dynamic marking. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody with some chromatic movement. The third system features a more active bass line. The fourth system shows a change in the bass line's rhythm. The fifth system concludes the piece with a final cadence in the bass and a sustained note in the treble.